

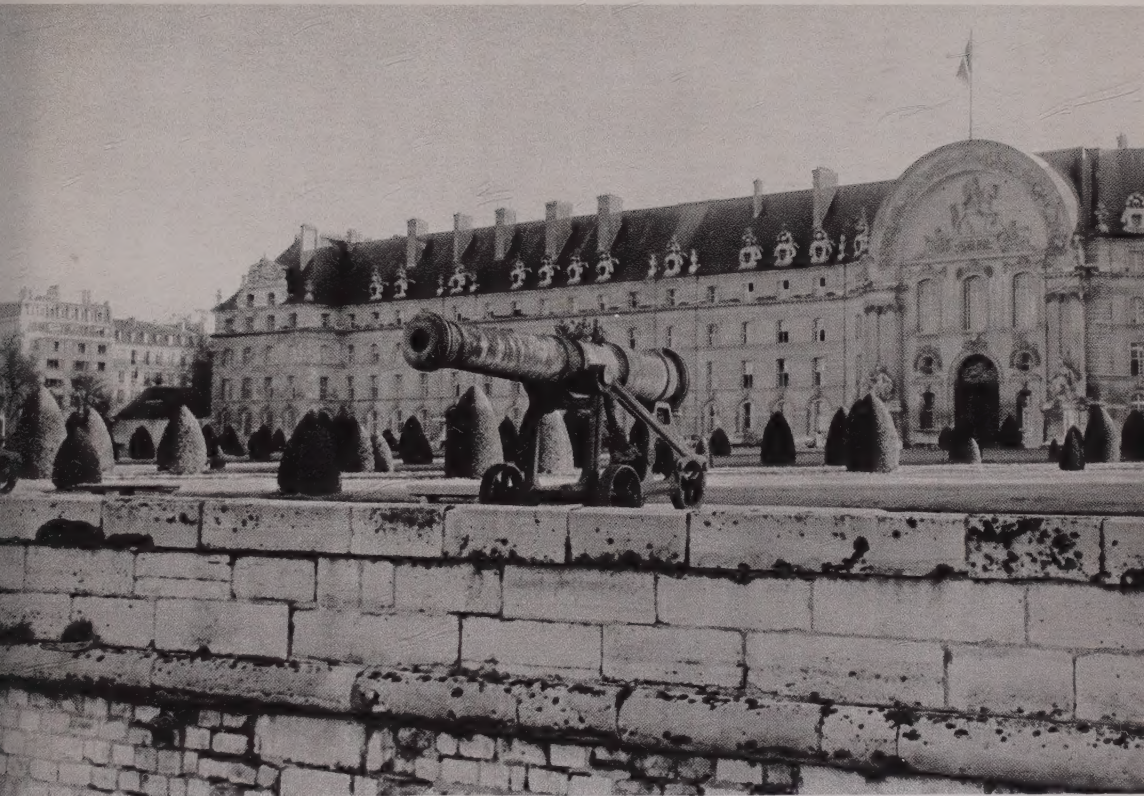
The Hotel des INVALIDES

(Tome I)



Cover.

1 - *Louis XIV surrounded by his court inaugurates the Dome of the Invalides (28 th August 1706).*
Painting by P.D. Martin (Carnavalet Museum).



2 - Facade of the Hôtel des Invalides on the Esplanade.

The Hotel des INVALIDES

(Tome I)

TEXT BY DENIS SIMON

HISTORY

"More than the Louvre, more than Versailles, the Hotel des Invalides has become the Nation's Temple, the almost holy place where the Nation can unite with the same insight the memory of shining reigns, the genius of the artists, the golden hours of victories and the suffering of man".

With these words Thierry Maulnier has perfectly summarised the scope of this famous institution. Created by the Sun King at the summit of his glory, the fancy of History added the tomb of Napoleon I, joining thus the Old Regime with the Emperor, son of the Revolution. The splendour of the latter even outshines the former among the crowds eager to behold "the Emperor's Tomb"...

Since St.Louis' times, one of the Kings of France's greatest concerns was "to provide in the name of Christ" of the eternal haven and the preservation of the oldest, noblest and most devoted among their servants. They were decrepit, crippled and feeble people, sometimes poor beggars who wandered hither and thither when they were not admitted into monasteries as "lay-monks"...

That was Louis XIV's intention when he imagined the institution whose aim is written over the main portal under the royal effigy:

LUDOVICUS MAGNUS
MILITIBUS REGALI MUNIFICENCIA
IN PERPETUUM PROVIDENS
HAS AEDES POSUIT
AN MDCLXXV (1)

(1) (Louis the Great, eternal provider, with royal munificence towards his soldiers, has founded this building in the year of 1675).



3 - Louis XIV orders the execution of the Hotel des Invalides
(in the background Montmartre and the Tuileries).



4 - General view of the Invalides (engraving by P  relle).
In the background, a part of the building closes the Courtyard in front of the Royal Chapel
(unrealized project).

It was in April 1674 when Louis XIV signed the "Patent Letters" which set up the foundation of "The Royal Hotel of the Invalides". This precious document — ten tiny hand-written sheets of paper $0,325 \times 0,245$, signed by Louis XIV and Louvois — is preserved in the archives of the National Institution of the Invalides.

The Patent Letters explain the reasons for the foundation, establish its direction, the conditions of admittance and the financial management, and also define its administration: "we bestow to the Director and Administrator the power and option of nominating and introducing to us with that purpose anyone they think suitable to be appointed as governor, almoners, chaplains, receivers, comptroller, physicians, apothecaries, surgeons and others", etc.

The chosen site, on the edge of Grenelle Plain, at the end of the Faubourg Saint-Germain, was a fortunate choice, as were most of the sites where would stand the great foundations undertaken during the Old Regime. Like the foundation of St.Louis Hospital under Henri IV, and later of the Military School under Louis XV (and the Louis XV Square, now Place de la Concorde), these choices show a deep feeling towards urbanism and a remarkable forethought about the future of the city.

To carry out the project it was necessary to raise funds... In December

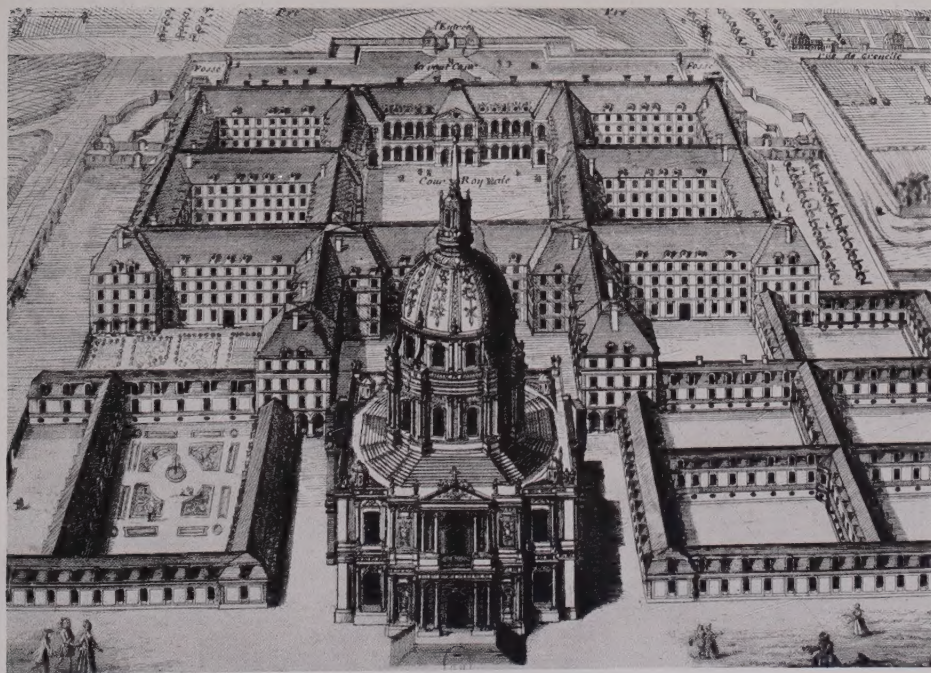
of 1668 the King had ordered the taking of a census of the priories and abbeys which, as they depended on the Crown, had an income superior to the thousand pounds. These establishments had to pay 150 pounds yearly of "the care of the wounded or crippled soldiers or of those who had grown older on duty". As these expedients proved to be insufficient, a decree of the State Council of 12 March 1670 established that the paymasters of ordinary and extraordinary wartaxes should withhold for each payment two deniers, increased later to three.

Louvois, State Secretary of war and successor of his father Michel Le Tellier, petitioned sketches of seven or eight architects. The King chose the project of Libéral Bruant, well-known as a good theoretical and practical architect. Together with Le Vau, he had conceived the Salpêtrière Hospital, whose chapel, a beautiful and very severe building, possesses the austere greatness of the Invalides' Church.

This church does not appear in a first plan preserved in Stockholm. However, it seems to have been built at the same time of the whole edifice, which was soon finished, in spite of Louvois' exigences.

A plan by Libéral Bruant already contains the idea of two structures with a common altar. It was this idea, modified by Jules Hardouin-Mansart, which became the final plan.

In great demand after the construction of the Château de Clagny



5 - General view on the Royal Chapel side.



6 - The inauguration of the Royal Chapel. Engraving commemorating Louis XIV's visit the 28th August 1706 and the Dedication by Cardinal de Noailles (on the left).



7 - Architecture of the sanctuary seen from the Royal Chapel, with the altar. In the background, the nave and the great organ.

for Madame de Montespan, and in charge of the works in Versailles after Le Vau's death, Hardouin-Mansart had inherited the drawings of his great-uncle François Mansart. Among these was the famous "Rotonde des Bourbons" of 1665. This building remained only a project but was intended to be the counterpart of the unfinished Valois Chapel, requested by Catherine de Médicis for St. Denis' Basilica.

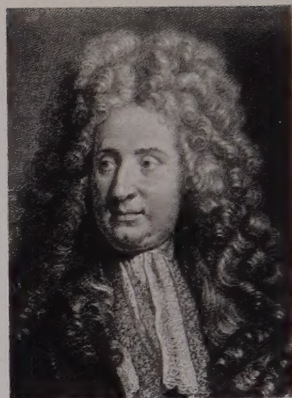
Jules Hardouin-Mansart certainly had this project in mind when he drew Royal Chapel. As soon as the Invalides was finished, Louis XIV decided to join the Chapel to the chevet of the Soldiers' Church. A common altar, topped by a canopy, rejoined both parts. This altar, supported by twisted columns and manifestly inspired by Bernini's St. Peter's altar in Rome, disappeared during the Revolution.



8 - Michel Le Tellier, Marquis of Louvois (1641-1691), State Secretary of War. He directed the construction of the Hotel and was buried in the Royal Chapel where his body remained until 1699.



9 - Libéral Bruant, (1637 - 1697) architect of the Royal Hotel of the Invalides. His private hotel on rue de la Perle, near the Archives of France, still exists today.



10 - Jules Hardouin-Mansart (1646-1708). Architect of the Dome Chapel and of the Chapel at Versailles, two masterpieces of the classical religious architecture.



11 - One of the refectories at the Invalides. We can see the ceremony of meals at the time of Louis XIV, and also the general decoration: large wall-painting facing the three-storied windows in a design made from lead and sectioned glass.



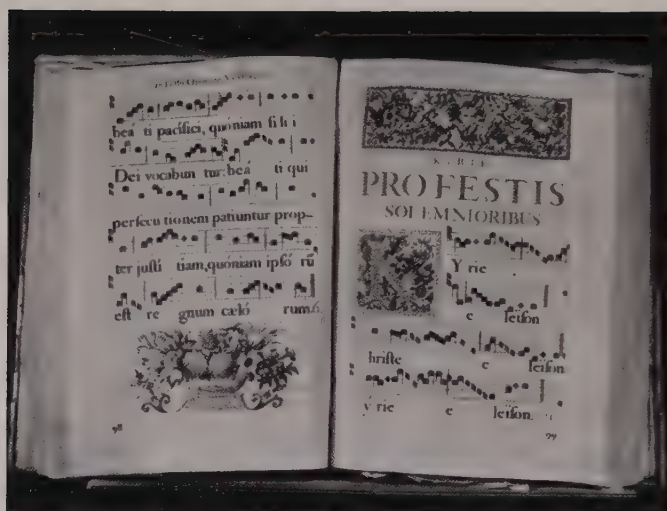
12 - One of the wall-paintings in the refectories recently restored: *The Taking of Maestricht.*

Was the Kings' purpose to turn Royal Chapel into a mausoleum for him and the House of the Bourbons ? Or perhaps, this idea was born later ? In any case, Louvois, who had been interred there, was transferred in 1699 to his family's burial place in the Capucines and the project of a Royal Tomb had no issue.

This Dome Chapel, masterpiece of Jules Hardouin-Mansart and of the xvii Century French architecture, has been greatly admired and became the model for many buildings abroad (particularly Berlin Cathedral). There is a controversy about St. Paul's Cathedral in London. Did the project of Wren, its architect, influence Mansart, or perhaps did the latter's sketches, sent to Charles II by his cousin Louis XIV, influenced the English architect ? The problem is difficult to solve; the possibility arises that some Italian models could have influence both of them.

The 28th August, 1706 Louis XIV inaugurated the Royal Chapel with great solemnity. A painting by Martin called "le Jeune" at the Carnavalet Museum, shows the arrival of the King's retinue at the Chapel.

In order to avoid problems like those which arose in the hospitals built before the Royal Foundation, Louis XIV, through the Edict of 1674, stipulated that the Hotel's administrative manager would be the State Secretary of War.



13 - Pages of an Antiphony executed at the colouring-rooms in the Invalides.



14 - View of the galleries around the Main Courtyard, animated by the invalids during an inspection by Governor d'Espagnac (circa 1770).

The 7th March 1676 Louvois signed an agreement with the Mother Superior of the Filles de la Charité of the Faubourg Saint-Lazare, *les sœurs grises* ("the Grey Sisters"). These nuns would be in charge of "the infirmaries and take care of the sick soldiers", and would also have "the whole management of the apothecary section".

St. Vincent of Paul — "Monsieur Vincent" — died in 1660, but his work went on and the grey sisters carried out with great self-sacrifice an admirable effort in looking after the invalids.

Physicians and surgeons were carefully chosen; the King had set his heart upon having the invalids cared for in the best possible way.

A very strict policy was established. A military and religious discipline was badly needed because many of those wretched persons were reduced to vagrancy and had to be severely reprovéd...

The admittance conditions were also strict. Each boarder received specially designed clothing. They lodged in rooms with four to six beds and ate meals together in the four big refectories symmetrically built, parallel to each side of the grandiose Main Courtyard. The food was abundant but wine was restricted. Things were done with a certain refinement. We see it in the decor of the refectories as well as in the dishes and silverware, plentiful and of good quality, which would disappear during the Revolution. Replaced by Odiot's silverware — a gift of Empress Marie-Louise — this would eventually also disappear during the Commune in 1871...

There were also regulations regarding religious life of the boarders; officers and soldiers. The priests of the Mission did their work with zeal and were extremely successful. Everybody benefited from that atmosphere. The boarders' behaviour changed greatly : swearing and blasphemy were severely punished and their outings in Paris were closely watched, particularly around the Pont Neuf and the Samaritaine Fountain, two spots offering many occasions for debauchery and lewdness.

Louvois wanted to organise workrooms and actual works plants in order to avoid the dangers of idleness. The invalids made shoes and wove stockings, caps and all sorts of fabric. The production of the little workshops of the gold and silversmiths and tapestry works was remarkable. A large tapestry for the chancel of the Church came from one of those workshops.

No less extraordinary were the results of the colouring-room which worked for the Invalides' Church. Its achievements were shown to Louis XIV when he visited the institution in 1706, and the King was so satisfied that he ordered several magnificent antiphonaries for the soon to be finished Chapel of Versailles. The works were fortunately preserved and the public was able to see them in 1977 at the Exposition of Louis XIV's collections, displayed at the Orangerie Museum in the Tuileries.

The great antiphonaries, now in the Invalides and at the National Library, show what degree of skill and good taste attained the soldiers-painters of flowers (sometimes one-handed) which were inspired by the Vélins of Nicholas Robert and by the famous "Julie's Garland", painted for Madame de Rambouillet's daughter.



*15 - Pillage of arms at the Invalides on the morning of 14 July 1789
preceeding the Taking of the Bastille (Canvas by Lallemand Jr., Carnavalet Museum).*

One beautiful day in October of 1674 first boarders solemnly entered the unfinished Hôtel and were received by Louis XIV in person, accompanied by Louvois and by Lemaçon d'Ormoy, the first governor of the institution...

The royal visitors came one after another; the Queen Marie-Thérèse in 1676, who would return in 1682 in company of the King; Guillaume d'Orange, whose visit was undoubtedly the origin of the foundation of The English Navy's House for Invalids in Greenwich. Louis XIV returned several times, and the Grand Dauphin, the Duke and the Duchess of Bourgogne also came...

The King's last official visit took place the 28th August 1706: he came to inaugurate officially the Royal Chapel. The Cardinal of Noailles, Archbishop of Paris, officiated the Mass. A motet by Lalande was sung by four choruses of 150 voices. It was Mansart's triumph. The King

approached Madame Mansart and told her publicly how pleased he was with her husband's work. He attentively toured the building and admired its architecture, "the most beautiful we have in France".

Due to financial difficulties at the end of the reign, the establishment knew a certain decline in spite of the dispositions of Louis XIV's will.

Peter the Great came in 1716, Louis XV "The Child King" in 1718, the Dauphin in 1743, Christian VII of Denmark and Gustav III of Sweden in 1771, Josef II in 1777, the Count of the North, future Czar Paul I, in 1782... The 12th June 1788 Louis XVI and his brothers (the three Kings...) were received with great ceremony. Eleven days later the Queen Marie-Antoinette came with Madame Royale and Madame Elisabeth, "touched", she was quoted to have said, "by the welcome dispensed to the King".

Since the foundation there had been twelve governors : Lemaçon d'Ormoy, Saint-Martin de Taley, Des Roches d'Orange, Alexandre Boyveau, Beaujeu de Jauges, Chevalier de Ganges, de Saint-André, Cormier de la Courneuve, de La Serre, d'Espagnac, de Guibert and de Sombreuil. The latter took part in the defence of the Tuileries the 10th August 1792, after which he was imprisoned in the Abbey and escape the September Slaughters thanks to his daughter's courage : she drank the glass full of blood which the executioners hold out to her. However, de Sombreuil would die under the guillotine in 1794...

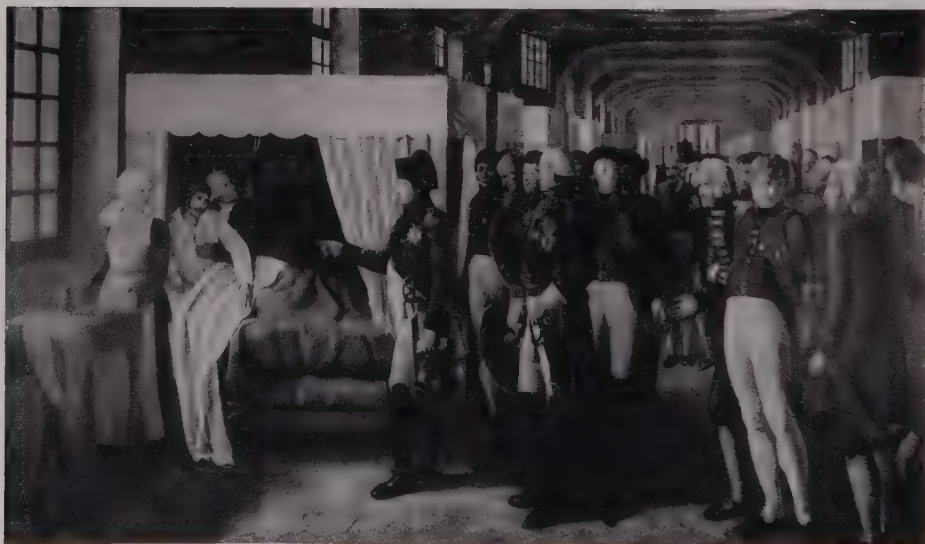
On the morning of 14th July 1789 a furious mob stormed into the Hotel and took possession of the arms with which they would conquer the Bastille. On a new attack the 11th-12th August 1792, the crowd seized all the pikes and sabres. The Royal Church became the Temple of Victory and later the Temple of Mars.



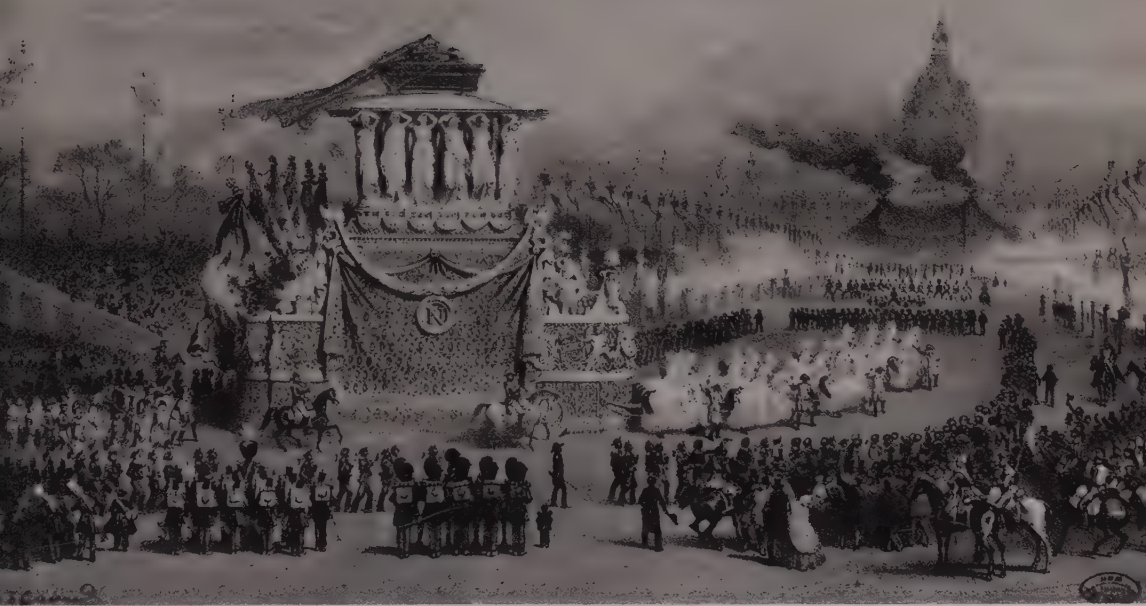
16 - Two invalids in uniform (during the Restoration) in front of the Hotel. Of course, the dress changed several times during the history of the Foundation.



17 - Napoleon I bestows the first stars of the Légion d'Honneur the 15th July 1804 in the Dome Chapel, where his grave will be eventually set.



18 - The Emperor visits the Infirmary of the Invalides. We must observe the cleanliness of the white-covered beds and the architecture of the room, with the effect of perspective produced by the ceiling beams.



19 - *The return of the Remains of Napoleon I. 15th December, 1840.*
The chariot, crowned by a decorative and symbolic coffin, comes from the Concorde Bridge
and arrives at the Esplanade.

The three Consuls celebrated at the Hotel the victory of Marengo. The 16th March 1802 Bonaparte returned alone and attentively surveyed the institution.

Soon afterwards the Church restored religious worship. The Emperor, accompanied by Josephine, bestowed the first stars of the Légion d'Honneur on the 15th July 1804. Pope Pius VII, who had come personally for the Consecration, prayed in the Church and blessed the diseased.

The veterans saw again their Emperor in 1808 and 1813 (this time he was accompanied by Empress Marie-Louise); in 1814 came the sovereigns of Russia, Austria and Prussia. The same year the invalids received with sympathy the Count of Artois (17th May).

Under the Restoration, Louis XVIII, Charles X, the Duke of Angoulême and the Duchess of Berry increased their visits. Louis-Philippe and the Queen Marie-Amélie came several times to the Invalides: for the funeral of the victims of the Fieschi attack in 1838, and for the return of Napoleon I's ashes...

This is one of the major events in the history of the Invalides. The decision of the Monarchy of July, which would have very important political consequences, was carried out with the greatest solemnity. The



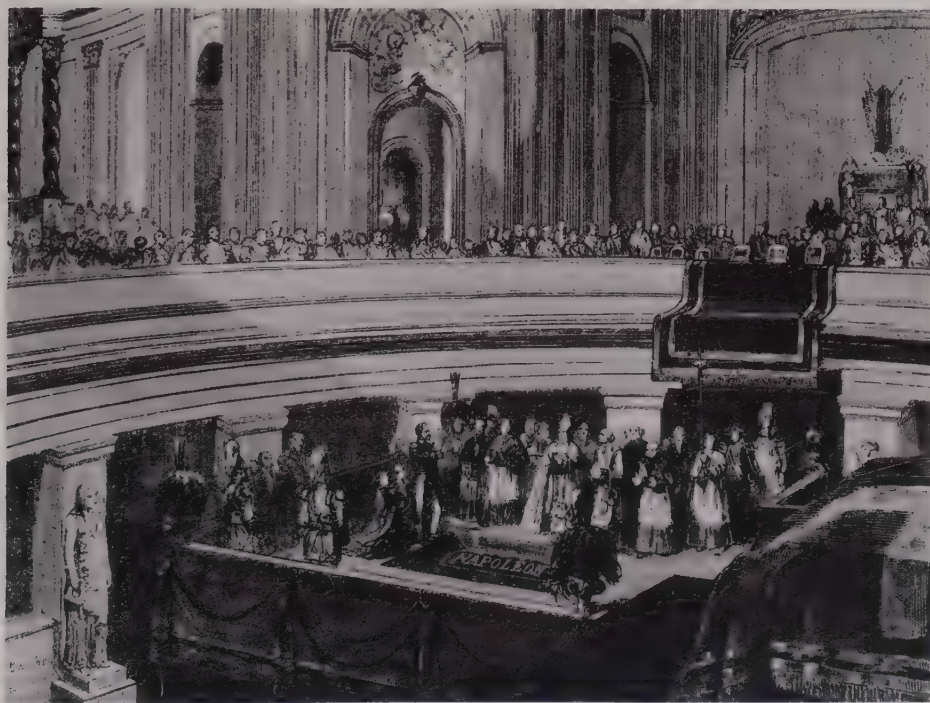
20 - Ceremony of the return of the Remains. The high catafalque rises under the cupola, in the place where the future porphyry sarcophagus will stand.

Prince of Joinville, third son of the King, was dispatched to St.Helena to collect the august remains.

The 15th December 1840 the Emperor's coffin was received at Neuilly Bridge and placed on a huge hearse designed by Visconti, drawn by twenty richly caparisoned horses. The fifty marines of "La Belle Poule", the frigate which had brought the remains from St.Helena, the cavalry and the infantry, composed an awesome procession between a double line of soldiers and National Guards. In spite of the exceptionnally cold weather (-15°), an immense crowd gathered to gaze at the long retinue which passed beneath the Arch of Triumph at the Etoile, built to celebrate the glory of the *Grande Armée* and recently completed. It continued down the Champs-Élysées and reached the Invalides where the King Louis-Philippe, answering the Prince of Joinville who "gave him the mortal remains of the Emperor Napoleon I", received them "in the name of France".

One can imagine the emotion of the people and especially of the veterans from the Napoleonic armies. Twenty-one years will elapse before the Emperor's coffin, taken away temporarily into Saint-Jerome's Chapel, is replaced in the sarcophagus made of porphyry and designed by Visconti.

The crypt with no ceiling, surrounded by a circular balustrade,



21 - Transfer of Napoleon I's coffin, the 2nd April, 1861.

Napoleon III présides over the ceremony; at his side, the Empress Eugénie and the little Imperial Prince. The coffin (on the right) is being placed into the sarcophagus where we can read the name of Napoleon.



22 - Joseph Bonaparte,
King of Spain
(1768-1844)
Buried at the Invalides
(Painting by J.-B. Wicar.)



23 - Napoleon I
(1769-1821)
*with the uniform worn for
the Coronation*
(Painting by Isabey).



24 - Jérôme Bonaparte
(1784-1860),
King of Westphalia.
*Later Governor of the Invalides,
where he is buried.*



25 - Duroc
(1772-1813),
Great Marshall of the Palace.
Buried at the side of the Emperor.



26 - The King of Rome
(1811-1832)
*in Austrian uniform
as Duke of Reichstadt.*
*Painting by Bucher (at the Mal-
maison). Buried at the Invalides
at his father's side.*



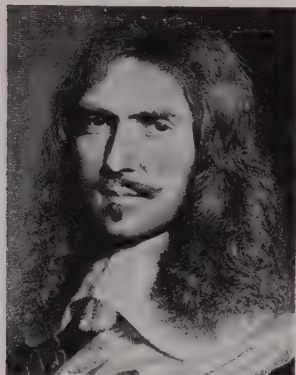
27 - General Bertrand
(1773-1844).
*Voluntary companion of Napoleon's
captivity in St. Helena. Buried
near the Emperor. He lived to
witness the Return of the ashes.*

was conceived by the same architect who finished the Louvre and conveys an undeniable stately effect. Notwithstanding, its disposition modified greatly the proportions of the building, accentuating an excessive height above the Dome. At the same time a glass-enclosure was laid separating thus two different churches, each one with its own altar. Between the two churches are the two staircases leading to the Emperor's Tomb and to the Governors' Crypt situated under St-Louis' Church.

The 2nd April 1861 Napoleon III presided over the ceremony of the translation. Twelve pall-bearers placed the coffin in the sarcophagus and the huge cover was put into place.

Two chapels on the corners of the Dome Church received the bodies of Joseph Bonaparte, King of Spain, and of Jerome, King of Westphalia and later Governor of the Invalides. The 5th December 1940, the King of Rome's bronze coffin, following Hitler's orders, was transferred from the Habsbourgs' Crypt to the Invalides and was exposed in St. Jerome's Chapel. The 18th December 1969 it was lowered into the *Cella* of the Crypt, at the foot of the Emperor's Tomb.

Marshall Foch rests in the tomb sculpted by Landowski in St. Augustine's Chapel. In St. Gregory's Chapel Marshal Lyautey's remains,



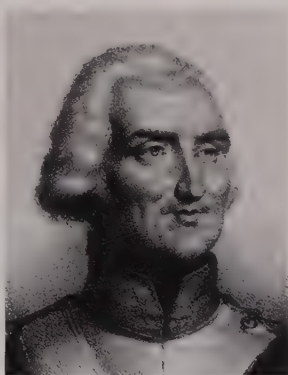
28 - Turenne
(1611-1675).

Engraving by Nanteuil,
inspired by Philippe de Champaigne.
His tomb, once in St. Denis.
Basilica, now stands in the Dome
Chapel.



29 - Vauban
(1633-1707).

Bust by Coysevox.
The heart of the famous engineer
who had constructed the fortresses
in Louis XIV's kingdom, is
preserved in the Invalides.



30 - La Tour d'Auvergne
(1743-1800).

The Invalides also preserves
the heart of this legendary officer
who fought in the Revolution wars.



31 - Marshal Foch
(1851-1929).

Generalissimo of the Allied
Armies during the First World
War. His tomb by Landowski
stands in St. Augustine's Chapel
(Portrait by Marcel Baschet).



32 - Marshal Lyautey
(1854-1934).

Buried in St. Gregory's Chapel
(Portrait by Marcel Baschet)



33 - Marshal Leclerc
de Hautecloque
(1902-1947).

Hero of the Second World War
and of Paris Liberation. He
received posthumously the title
of Marshal and was buried at
the Invalides.



34 - Marshal d'Ornano's funeral (1784-1863).
This sketch shows how sumptuous were the governors' burials.
Marshal d'Ornano was Maria Walewska's husband.



35 - Louis XIV in coronation dress, by Rigaud (Musée du Louvre).



36 - Salle d'Honneur
where, for three centuries, many ceremonies and receptions have taken place.



37 - A corner of the Antechamber leading to the Salle d'Honneur and the Council Room. The furniture is from the former refectories of the soldiers.



38 - The Council Room, now the office of the General Director
of the Army Museum.



39 - Mausoleum of Emperor Napoleon I, set up in St Jerome's Chapel
from 15th December 1840 to 2nd April 1861 while
the tomb was being erected under the dome.

brought from Morocco, were placed in a monument made by Albert Laprade and Raymond Subes.

The Governors' Tomb under the Soldiers' Church, the tombs in the Dome Church and in the chapels, compose a true necropolis of France's military glory : the hearts of La Tour d'Auvergne, Turenne and Vauban, the remains of the Governors of the Invalides, of the Marshals, of Marceau, of Marshal Mac-Mahon (former President of the Republic), of the Great War's Generals — Maunoury, Nivelles, Mangin, Fayolle, Franchet d'Esperey... Marshals Leclerc de Hautecloque and Juin, buried later, represent the Second World War.

In the XIX Century the funerals at the Invalides had a great solemnity. With a somewhat different style, less refinement in the decorations, they continued the tradition of the two previous centuries. The parades on the Esplanade and in the Main Courtyard, the ceremonies at St. Louis' Church were still impressive and left a remarkable souvenir, perpetuated by the contemporary engravings on wood. Our century has lost the sense of those solemnities. The search for simplicity led to a perhaps regrettable impoverishment. Death is celebrated more discreetly, perhaps too discreetly...



40 - Ceremony of Marshal de Mac Mahon's state funeral (1808-1893), former President of the Republic. The procession arrives at the Invalides.

Our time will leave the traces of many military reviews and of several decorations bestowed in the Main Courtyard.

During General de Gaulle's Presidency, the Minister of Culture André Malraux obtained the permission to restore the whole building in a way as close to the original form as possible. The works were supervised by the architect Pierre Paquet. Consequently several unaesthetic buildings added by the military authorities were demolished, especially those along the Avenue of Latour-Maubourg. The old parts were carefully restored. Before the entrance to the Dome Church the xix Century railings were taken out and replaced by a bridge which originally did not exist but which does not prevent the sight of the edifice's remarkable architecture.

Although the invalids still live in the building created for them three centuries ago, their number has considerably diminished. A large part of the buildings is devoted now to the Army Museum. It houses a whole world, extremely interesting from the artistic, historical and documentary point of view, and composed of the collections from the Arsenal's and from St.Thomas Aquinas' Artillery depot. The unique collection of relief maps and plans, once in the Louvre's Great Gallery, is displayed close to the Army Museum. Jean Humbert, curator at the Army Museum, has devoted a separate booklet, volume II, to this deeply interesting subject.



41 - 1977. Taking up of arms in the Main Courtyard.
in this picture we see a review of the Republican Guards with the flag in front.



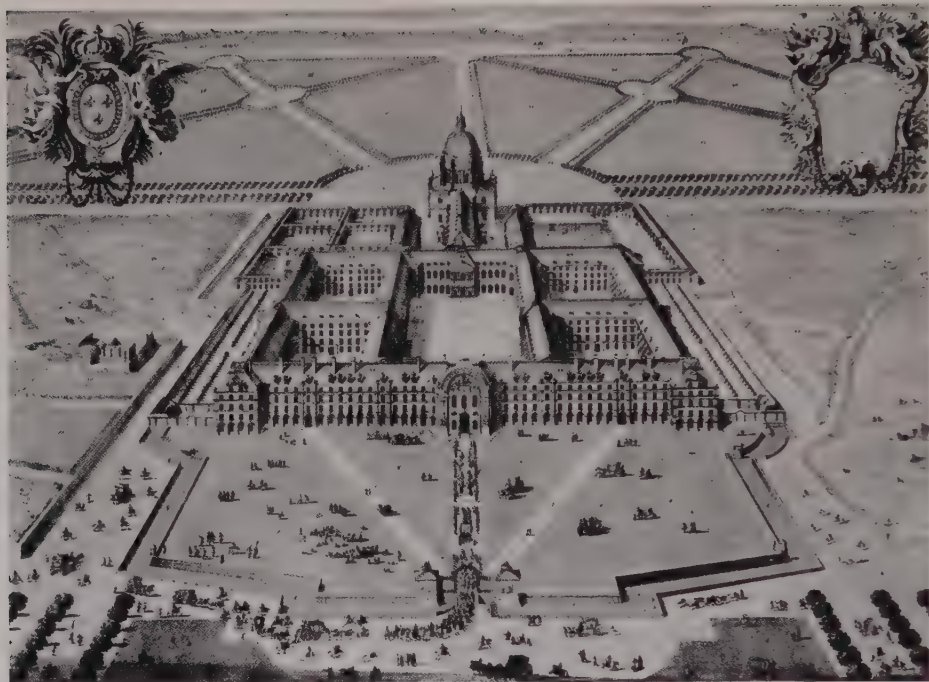
42 - The "fleur de lis" shield topped by the Royal crown carried by two angels (Dome Chapel).

DESCRIPTION

On the whole the Royal Hotel of the Invalides appears nowadays as it was in the times of its founder Louis XIV, except for some details and the transformation of the Dome Church. Three centuries have elapsed; to celebrate the commemoration there was an exposition and the edition of an interesting book with several studies about a past rich for many reasons (see Note).

Seen from the Esplanade, the Hôtel spreads in a 195 meters long facade, "in front of the river and of the Cours La Reine" to put it in the words employed during the time of its construction. The facade displays the majestic severity which is the dominant feature of the whole building. Severity and grandiosity are the most suitable words to describe this foundation, testimony of a great reign. The sense of majesty was inborn to Louis XIV, who was only 36 years old when he undertook this work.

Note : Published by the Army Museum.



43 - *The General view of the Royal Hotel seen from the Esplanade. The moats, the iron gate between the two pavillons and the long facade preserve untouched their original aspect, and also the radiating directions of the avenues proceeding from the Dome Chapel (Engraving by Lepautre).*

Three stories of windows break up the long facade. They are crowned by a mezzanine and by dormer windows decorated with sumptuous sculptures following an original idea of powerful armour with plumed leaders. The windows are pierced in the bosoms of the armour and are flanked by "torch keepers". The facade could be somewhat monotonous had it not been for the pavillons which accentuate and complete it, and which are crowned by sculpted trophies made by the Versailles sculptors : Desjardins, Jouvenet, Le Hongre, Mazeline.

But it is the central subject (a true architectural discovery, with a huge horseshoe-shaped copestone reposing on twin pilasters, which projects itself through large quadrant grooves that underlines the facade and removes from it that which would have been too flat. The windows of the Main Hall, more stream-lined than the other windows, and the bay which connects with the Main Courtyard, are opened inside that central subject. The rich sculptured decoration was not achieved in the times of the construction but only sixty years later, under Louis XV and by Guillaume Coustou, one of the greatest sculptors of the period (in 1733). A big low relief on the tympanum represents an equestrian statue of Louis XIV, supported by two seated Virtues : Justice, with the sword and the balance, and Prudence looking into her mirror. On the plinth



44 - The Hotel entrance on the Esplanade.
Louis XIV's equestrian statue crowns the high bays of the Main Hall.



45 - View of the Main Courtyard of the Royal Hotel of the Invalides. Engraving by Rigaud (mid XVIII Century). The details of architecture are relatively approximate.



46 - The entrance to the Church. In the central bay on the first floor stands the statue of Napoleon I, which is out of proportion with the style of the building.



47 - The portico in front of the Church. In the background, the Dome of the Royal Chapel.



48 - One of the corner sculptures in the Main Courtyard.
its dormer windows are decorated with trophies.



49 - Group of spirited horses crowning the corner sculptures in the Main Courtyard.

under the equestrian statue — damaged during the Revolution but carefully remade in 1816 — we can read the foundation's inscription (mentioned at the beginning of this booklet).

A remarkable series of little trophies with the Royal Sun in the middle, decorate the front of the Great Arcade. Before the pillars which sustain it, two high plinths support two statues in round relief: Mars and Minerva seated and wearing armours and helmets.

The general plan shows many similarities with the Escorial's. One may think that the work of their grand-father Philip II could have inspired Louis XIV and the Queen Marie-Thérèse.

A feeling of austerity and nobility permeates the huge Main Courtyard. The square projections in the corners, crowned by beautiful scenes with spirited horses, and the central pavillions with carved pediments, animate the even architectural lines. On the steeply sloping slate roofs there are oval dormer windows flanked by a richly sculptured decoration illustrating various war attributes. One of the windows depicts with humour Louvois' name (*loup voit* = the wolf sees all).

St.Louis-des-Invalides, "the Soldiers' Church", shows also a severe and cold architecture. Beyond the controversies about its creation, the

50 - Display of cannons in the galleries, particularly in the projecting corners of the Main Courtyard.





51 - *The Invalides' Church.* This lithograph by Lemercier (mid XIX Century) shows the nave opening on the Royal Chapel with a common altar. The one we see here had replaced the original altar destroyed during the Revolution.



52 - The Royal Chapel seen from the main Altar. In the center of Mansart's architecture, a low wall surrounding the Crypt of the Emperor's Tomb.



*53 - One of the great staircases
standing on each side of the Church.*



*54 - The wainscot of Louis XV
times in the Library
whose books have disappeared.*

church has the general style of Libéral Bruant's works. It has lost its original altar, common to both parts of the church, but it keeps the great organ made by the King's builder Alexander Thierry between 1679 and 1687. When Louis XIV and the Queen visited the church to hear the organ, the King advised Mansart to add to the bottom of the organ-case two atlantes to support it symmetrically and to give the work a more personal touch. Preserved through the ages, the organ was completely restored between 1949 and 1955, under the guidance of Bernard Gavoty who considers it one of the best instruments in Paris. On that organ Berlioz's Requiem was played for the first time.

Banners hang from either side of the nave: they are part of the collection of glorious trophies displayed in one of the great halls of the Museum. This tradition, like the one practised in Notre-Dame during the Old Regime, gives a peculiar feature to this church which became preeminently the French Army's Parish.

On either side of the church the galleries around the Main Courtyard lead to great staircases whose square flights of stairs have light and sombre wrought-iron bannisters.



55 - *The Invalides' Pharmacy (remade during the Empire).*

We feel again that severe majesty which dominates the decoration of the four big refectories converted to halls of the Army Museum. Under the "French style" beams of the ceiling, they offer well-proportioned volumes and the upper part, decorated with wall-paintings, is being restored, a fact revealing its interest and quality. These works by Martin, Parrocel and Michel II Corneille illustrate various military deeds.

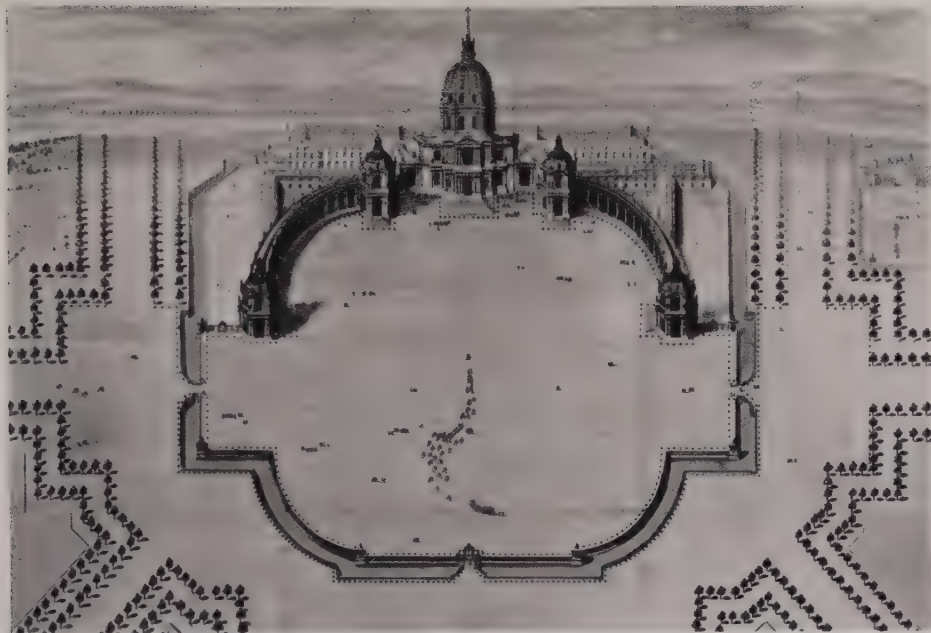
In striking contrast with the moderation of the buildings and of the Church by Libéral Bruant, the Dome Chapel, in every sense, displays a true royal magnificence internally and externally.

Undoubtedly by Jules Hardoin-Mansart, its proportions make it a masterpiece, as Jean Marot's engravings showed in the "Description of the Royal Hotel des Invalides" and as we can admire it today.

The interplay of the volumes conveys an impression of stately balance; the dome expands above a square base animated by remarkably well-proportioned openings and ornaments.



56 - Parmentier's Laboratory. There worked the famous agricultural expert who, under Louis XVI, succeeded in developing the cultivation of potatoes. It became a precious contribution to general nourishment and thus provided a solution to the famine caused by a bad corn harvest.



57 - Project of a colonnaded esplanade in the manner of Bernini's before St.Peter's Basilica in Rome. It was never realized but it would have formed a monumental parvis before the Royal Chapel.



58 - The Royal Chapel. XVII Century engraving. In the background, on the right, Montmartre hills.

Remarque des Lecteurs en l'abbaye
 L'abbaye de St. Louis est l'un des plus beaux édifices de Paris. Elle est le fruit d'un projet de Louis XIV. qui voulait que la Chapelle de St. Louis fût le plus grand monument de la France. Elle est le fruit d'un projet de Louis XIV. qui voulait que la Chapelle de St. Louis fût le plus grand monument de la France. Elle est le fruit d'un projet de Louis XIV. qui voulait que la Chapelle de St. Louis fût le plus grand monument de la France.



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59 - Section showing clearly the composition of the Royal Chapel.

In the history of French cupolas, from the Visitation's to the Val-de-Grâce's and the Four Nations College's, this Dome is one of the most perfect achievements.

The decoration is actually extremely rich but it is spread with such an accuracy that it contributes to the unity of the whole.

On the facade, independently of the rich ornamentation, the statues of St.Charlemagne by Coysevox and of St.Louis by Nicolas Coustou were both restored in 1853. It is curious that the program intended to remember the succession of royal dynasties would be completed with the splendour of Bonaparte's dynasty... The statues of the Virtues by Coysevox stand above an entablatures : Prudence, Temperance, Justice and Fortitude. The outer decoration should have had some figures of Patriarchs and Church Fathers but they did not pass the stage of plaster models which disappeared even before the Revolution.

The inner decoration remained extremely sumptuous. It is a remarkable example of an harmonious union of architecture, sculpture and painting. The sweeping lines invites the play of the light. The curves of the plan and the soffits of the arches give to the sculptured elements a logical frame and cleverly justify their presence. The great sculptors

who contributed to this general effect remained themselves but at the same time played their "part" in the concerto conducted by Mansart. Four winged geniuses decorate the niched vaults leading to the corner chapels. They are aerial figures whose large wings carry them away into a glorious world. The genius by Van Clève brandishes a fleur-de-lisé standard and the one by Coysevox holds a helmet on the end of his spear. The artists' personality and a discipline with a view to the unity are harmoniously mingled. These masterpieces of the late xvii Century, free enough of the ancient style, display an unconstrained art with a movement full of strenght and gracefulness which anticipates the new century.



60 - *The Royal Chapel's cupola. St.Louis, surrounded by angel-musicians, presents his weapons to Christ. Painting by La Fosse.*



61 - Side view of the Hôtel, towards the Faubourg St. Germain. This image is a good example of the joining of the Church by Libéral Bruant with the Royal Chapel conceived by J.-H. Mansart.

Above the arcades a series of low reliefs recalls the life of St. Louis. Made by different sculptors there are some gorgeous pieces, among which, St. Louis on his death bed by Van Clève.

The very rich sculpted decoration of the four Corner Chapels has beautiful details, in spite of the damage caused by the Revolution. Some of the pieces have been removed (for instance, the Virgin with the Child by Pigalle, which is in St. Eustache's church).

Many pages would be necessary to survey in detail the works decorating these chapels. The Altar of the Virgin has disappeared and is replaced by Turenne's mausoleum, which was originally in St. Denis. However, it is in perfect harmony with the general architectural work.

Part of the painted decoration, originally very impressive, is preserved: La Fosse, Jouvenet, Coypel, the Boullognes and Michel Corneille are outstanding among its painters. The cupola's paintings by La Fosse display a beautiful composition: St. Louis, surrounded by angel-musicians, presents his arms to Christ. At Louis XIV's request, the composition was "ventilated" in order to have a panoramic view of the heavens. (A sketch is displayed in the Museum of Decorative Arts). The series of the Apostles' Apotheosis is particularly well composed. (The sketches are preserved in the Museum of Rouen).





63 - Night view of the central part of the façade on the Esplanade des Invalides.

Although Visconti had to modify somewhat unpleasantly the proportions of the Chapel, he conceived for the Emperor's Tomb a perhaps affected but very impressive setting. The most fervid worshippers of Napoleon's cult consider that it befits their idol. One must allow that even if it does not fit into the remarkable monument where it stands, it is in itself a masterpiece. Seen from the bannister, at the Chapel level, it is more impressive than from the crypt which surrounds sarcophagus. It is surrounded by pillars against which stand some Victories made of marble from Carrara and completed with low reliefs extolling the Emperor's greatest deeds.

The prestige of the Imperial Tomb is enormous. From all over the world people come to gaze at it and to dream above Napoleon's prodigious and splendid destiny. The "Memorial" and the Tomb at the Invalides contributed greatly to establish the Legend... It materializes here so strongly that the monument itself, however magnificent it may be, remains in the background for some visitors. We hope to have pointed out that it deserves attention and admiration. The two great characters, Louis XIV and Napoleon, must remain together in the spirit of any visitor to the Hotel des Invalides.

Denis SIMON

PRACTICAL REFERENCES

MUSÉE DE L'ARMÉE (ARMY MUSEUM)

Hôtel National des Invalides
75007 PARIS
Tél. 555.92.30

DIRECTOR : General Georges LE DIBERDER
CURATORS : Colonel Jean-Louis MARTEL (First and Second World Wars, Artillery, Flags)
Jean-Pierre REVERSEAU (Weapons and Armour, Antiquity, Orient)
Jean HUMBERT (Cabinet of Engravings, Archives, Library and Photolibrary)
Colonel Paul WILLING (History Halls of xvii-xx Centuries, Cavalry)

EDUCATION SERVICE : René BAILLARGEAT

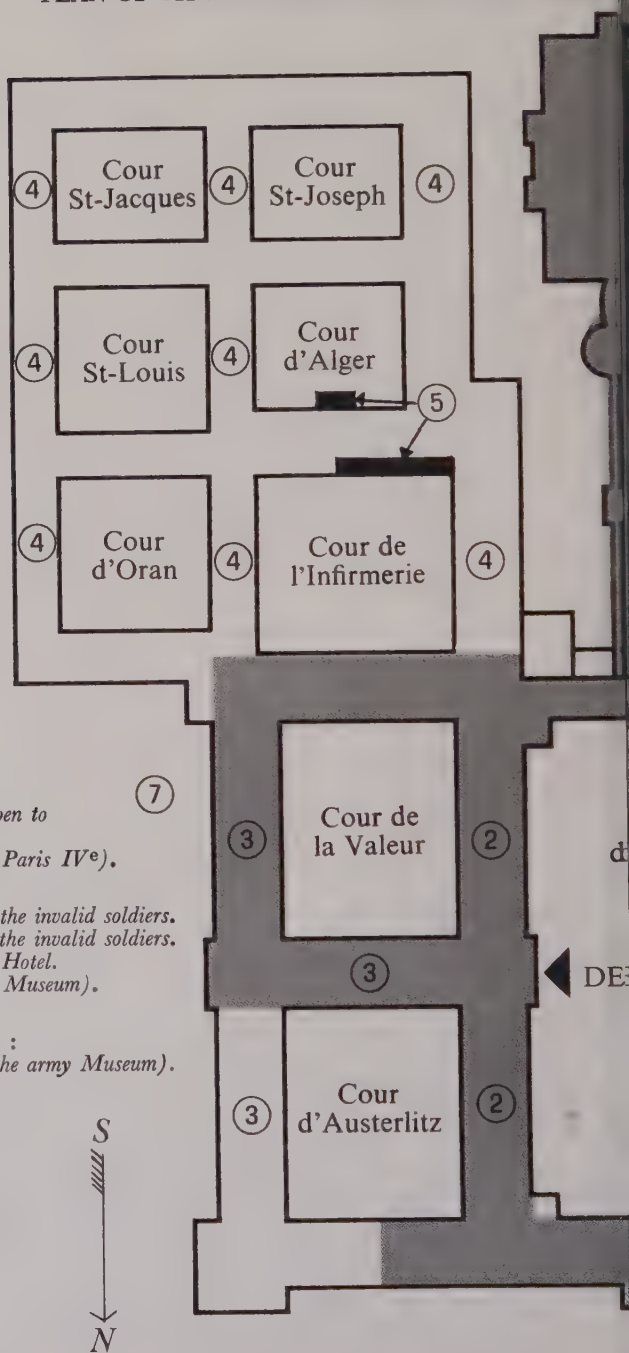
- *The Army Museum's Halls and The Emperor's Tomb* are
OPEN daily 10 am to 5 pm, 1st October to 31 March
10 am to 6 pm, 1st April to 30 September
CLOSED : 1st January, 1st May, 1st November and 25 December.
 - *The Museum of Relief Maps and Plans* is closed on Sunday mornings and Tuesdays, and each day from 12 am to 2 pm.
 - PHOTOS: permitted without a stand. Ask previously the Photographic Service in case you wish to use a stand or a projector.
-

- THE CINEMA HALL (East side, ground floor) shows films exclusively made by the Museum (every afternoon).
 - THE LIBRARY of the Army Museum is open from 10 am to 1 pm, and 2 to 5 pm Monday to Friday; 10 am to 12 on Saturdays.
The entrance is reserved to people having permission from the Curator, and to the members of the "Friends of the Museum Society".
 - THE PHOTOGRAPHIC SERVICE does any work at the public's request either in Black-and-White or in Colour.
-

- FRIENDS OF THE ARMY MUSEUM SOCIETY (Hotel National des Invalides, 75007 PARIS). Membership allows free entrance to the Army Museum, to the Library and to the Navy Museum. Members receive also a de luxe magazine not on sale to the public. (Annual fee; inscription by letter or in the Museum's Library)
 - GUIDED TOURS of the Hotel des Invalides, the Army Museum and the Salle d'Honneur : for information, contact the Service des Visites Conférences de la C.N.M.H., 62 rue Saint-Antoine, Paris-IV. Tél. 887.24.14.
 - THE NATIONAL INSTITUTION OF THE INVALIDES is under the authority of General d'Armée DE GALBERT, Governor of the Hotel des Invalides.
-

Works of renovation or maintenance may result in the closing of some halls either for a long period of time or only for a few hours. — Refer to the museum attendants.

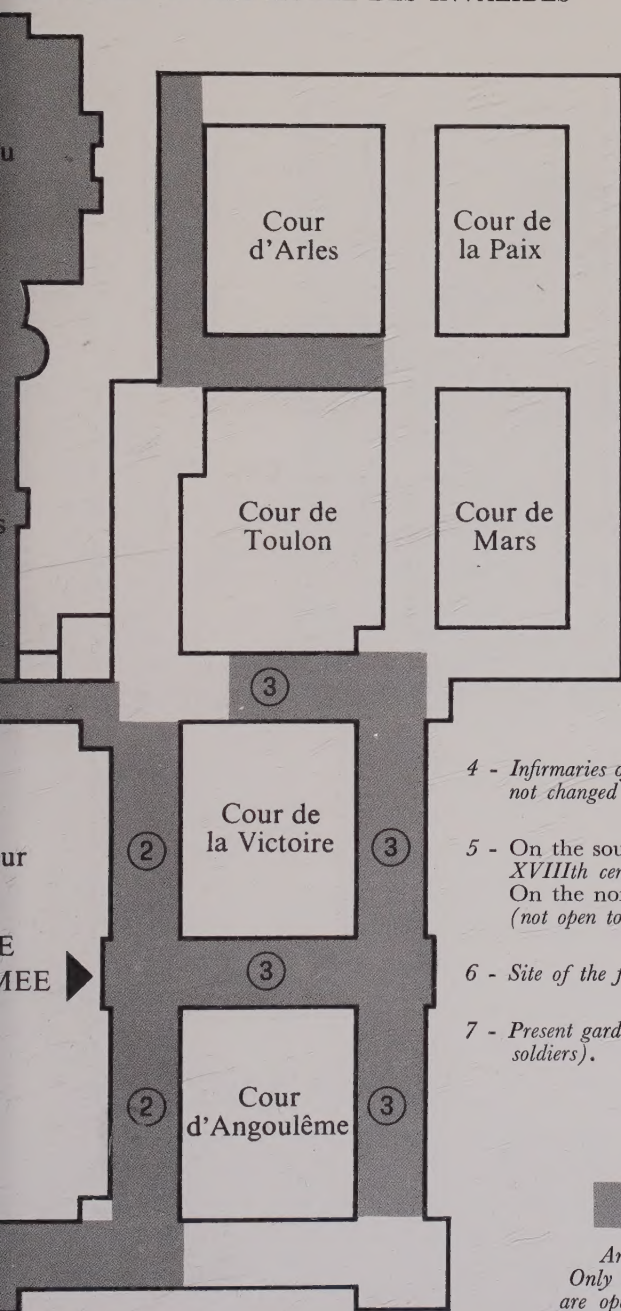
PLAN DE REPARTITION DE DANS L'HOTEL PLAN OF THE DISTRIBUTION OF THE ARMY



- 1 - On the second floor of the facade:
Salle d'Honneur, Council Room and their annexes.
(Board of Directors of the Army museum, only open to the public for conferences of the Caisse Nationale des Monuments Historiques, 62, rue St-Antoine, Paris IV^e).
- 2 - On the ground floor : former refectories of the invalid soldiers.
On the second floor : former barrack-rooms of the invalid soldiers.
On the third floor: former workshops of the Hotel.
(premises now occupied by the rooms of the Army Museum).
- 3 - On the ground floor and on the other floors :
barrack-room of the invalids. (present rooms of the army Museum).

LES DU MUSEE DE L'ARMEE DES INVALIDES

MUSEUM'S HALLS IN THE HOTEL DES INVALIDES



4 - *Infirmaries of the Invalides establishment whose disposition has not changed since the XVIIIth century (not open to the public)*

5 - *On the south side : Parmentiers Laboratory - the end of the XVIIIth century (not open to the public).
On the north side : Pharmacy and former library (not open to the public).*

6 - *Site of the former cemetery of the Invalides.*

7 - *Present garden of the Governor (former walking place for the soldiers).*

*Army Museum.
Only the shaded parts
are open to the public.*



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 46, 48, 49, 50, 53, 60, 62, 64 - GIRAUDON n°s 4, 11 - H. GUÉRARD n°s 13, 47, 52,
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Back cover :

65 - *The Tomb of the Emperor - The sarcophagus
of porphyry in the Crypt designed by Visconti.*

The Tomb of NAPOLÉON I



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